LOYOLA UNIVERSITY BULLETIN

Volume XXVII September, 1945 No. 7

COLLEGE OF MUSIC

SESSION BULLETIN

1944-1945

SESSION ANNOUNCEMENTS

1945-1946

LOYOLA UNIVERSITY
6363 St. Charles Avenue
New Orleans 15, La.

LOYOLA UNIVERSITY BULLETIN

Vol. XXVII September, 1945 No. 7

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "LOYOLA UNIVERSITY, NEW ORLEANS, LA."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue
New Orleans, La.

1945 - CALENDAR - 1945

JANUARY						
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SUMMER SESSION—1945
CALENDAR

Summer Trimester

June 4, Monday.....8:30 A. M. to 12:30 P. M. Examinations for removal of conditions.
9:00 A. M. to 12:00 M. Registration of Entering Freshmen.
1:00 P. M. to 4:00 P. M. Registration of Sophomores, Upper Division Students, and Freshmen beginning second trimester.

June 5-8, Tuesday-Friday.....Freshman Orientation.

June 5, Tuesday.....Fee for late registration. Lectures and classes begin for Sophomores, Upper Classmen, and Freshmen beginning second trimester.

June 7, Thursday.....9:00 A. M. to 12:00 M. and 1:30 P. M. to 4:30 P. M. Placement tests for Entering Freshmen.

June 8, Friday.....1:00 P. M. to 4:00 P. M. Completion of registration procedure for Entering Freshmen. No afternoon classes will be held in the College of Arts and Sciences.

June 11, Monday.....Lectures and classes begin for Entering Freshmen.

June 15, Friday.....Latest date for registration or change in registration.

June 18, Monday.....Latest date for filing of applications of candidates for degrees to be conferred in January, 1946.

July 4, Wednesday.....Independence Day no classes.

July 17, Tuesday.....Mid-trimester examinations begin.

July 31, Tuesday.....Feast of St. Ignatius Loyola; no classes.

Aug. 15, Wednesday.....Feast of the Assumption; no classes.

Aug. 20, Monday.....Theses due in final form from candidates for degrees to be conferred in September, 1945.

Sept. 3, Monday.....Labor Day; no classes.

Sept. 11, Tuesday.....Final examinations begin.

Sept. 21, Friday.....Commencement Exercises, 8:00 P. M.

Oct. 1, Monday.....Registration for Fall Trimester.

Six-Week Summer Session

June 9, Saturday.....Registration, 9:00 A. M. to 12:00 M.

June 11, Monday.....Fee for late registration. Lectures and classes begin.

June 13, Wednesday.....Latest date for registration and change in registration.

June 15, Friday.....Latest date for application of candidates for degrees to be conferred in July, 1945.

June 26, Tuesday.....Mid-session examinations begin.

July 2, Monday.....Theses due in final form from candidates for degrees to be conferred in July, 1945.

July 4, Wednesday.....Independence Day; no classes. Classes will be held on Saturday of this week.

July 7, Saturday.....All Summer Session classes will be held.

July 19, Thursday.....Final examinations begin.

July 21, Saturday.....Commencement Exercises, 10:00 A. M.

SESSION CALENDAR—1945-1946

Fall Trimester

1945

Oct. 1, Monday—8:30 A. M. to 12:30 P. M. Examinations for removal of conditions.
9:00 A. M. to 12:00 M. Registration of Entering Freshmen, Marquette Hall.
1:00 P. M. to 4:00 P. M. Registration of Sophomores, Upper Division Students, and Freshmen beginning second trimester, Marquette Hall.
1:00 P. M. to 5:00 P. M. Placement tests for Entering Freshmen.

Oct. 2, Tuesday—Fee for late registration. Classes and lectures begin for Freshmen beginning second trimester, for Sophomores and Upper Division Students.

Oct. 2-5, Tuesday-Friday—Freshmen Orientation.

Oct. 5, Friday—1:00 P. M. to 3:00 P. M. Completion of registration procedure for Entering Freshmen. No afternoon classes will be held in the College of Arts and Sciences.

Oct. 8, Monday—Classes and lectures begin for Entering Freshmen.

Oct. 12, Friday—Latest date for registration or change in registration.

Oct. 13, Saturday—Latest date for filing of applications of candidates for degrees to be conferred in May, 1946.

Oct. 16, Tuesday—9:45 A. M., Mass of the Holy Ghost, Church of the Most Holy Name of Jesus.
11:00 A. M. University Convocation, Holy Name Auditorium.

Nov. 1, Thursday—Solemnity of All Saints; no classes.

Nov. 13, Tuesday—Mid-trimester examinations begin.

Nov. 22, Thursday—Thanksgiving; no classes.

Nov. 28-30, Wednesday-Friday—Annual retreat for all students.

Dec. 1, Saturday.....Closing exercise of retreat, 8:30 A. M. Church of the Most Holy Name of Jesus.

Dec. 8, Saturday.....Solemnity of the Immaculate Conception; no classes.

Dec. 15, Saturday.....Theses due in final form from candidates for degrees to be conferred in February, 1946.

Dec. 21, Friday.....11:00 A. M., University Convocation, Holy Name Auditorium. Christmas vacation begins after last scheduled class.

1946

Jan. 3, Thursday.....Classes resumed.

Jan. 22, Tuesday.....Final Examinations begin.

Feb. 8, Friday.....Commencement Exercises, 8:00 P. M.

Spring Trimester

Feb. 4, Monday.....Spring Trimester begins. Registration.

Feb. 5, Tuesday.....1:00 P. M.-5:00 P. M., Placement tests for Entering Freshmen.

Feb. 9, Saturday.....Examinations for removal of conditions incurred in the Fall Trimester.

Feb. 13, Wednesday.....Latest date for registration.

Feb. 16, Saturday.....Latest date for filing of applications of candidates for degrees to be conferred in September, 1946.

March 19, Tuesday.....Mid-trimester examinations begin.

April 13, Saturday.....Theses due in final form from candidates for degrees to be conferred in May, 1946.

April 17, Wednesday.....11:00 A. M., University Convocation, Holy Name Auditorium. Easter recess begins after last scheduled class in Day School.

April 22, Monday.....Classes resumed.

May 14, Tuesday.....Final examinations begin.

May 24, Friday.....Commencement Exercises, 8:00 P. M.

COLLEGE OF MUSIC

BOARD OF DIRECTORS OF THE UNIVERSITY

Rev. Percy A. Roy, S.J., Ph.D., *President*
Rev. A. William Crandell, S.J., A.M., *Vice-President*
Rev. Thomas A. Carey, S.J., A.M., *Secretary*
Rev. Orie L. Abell, S.J., Ph.D., S.T.D., *Treasurer*
Rev. Joseph B. Bassich, S.J., Ph.D.
Rev. Martin P. Burke, S.J., Ph.D., S.T.D.
Rev. Joseph A. Butt, S.J., A.M., D.D.

UNIVERSITY COUNCIL OF DEANS AND REGENTS

Rev. Percy A. Roy, S.J., Ph.D.,
Chairman
Rev. A. William Crandell, S.J., A.M.,
Dean of Faculties, College of Arts and Sciences
Thomas D. Speidel, M.S., D.D.S.,
Dean of School of Dentistry
*James T. Connor, A.M., J.D.,
Dean of School of Law
Vernon X. Miller, A.B., LL.B., J.S.D.,
Acting Dean of School of Law
John F. McCloskey, B.B.A., R.Ph., M.B.A.,
Dean of College of Pharmacy
Ernest E. Schuyten, Mus.D., F.N.C.,
Dean of College of Music
Rev. Lester F. X. Guterl, S.J., A.M.
Assistant Dean of College of Arts and Sciences
Dean of Men
Rev. Joseph B. Bassich, S.J., Ph.D.,
Regent of School of Dentistry
Rev. Andrew Doherty, S.J.,
Regent of School of Law
Rev. James F. Whelan, S.J., Ph.D.
Regent of College of Pharmacy
Rev. George A. Francis, S.J., Ph.D.,
Regent of College of Music

*On leave of absence for service in the armed forces of the U. S. A.

OFFICERS OF ADMINISTRATION

Rev. Percy A. Roy, S.J., Ph.D., *President of the University*

Rev. A. William Crandell, S.J., A.M., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Rev. G. A. Francis, S.J., Ph.D., *Regent*

Miss Ella de los Reyes, Mus.,B., *Registrar of the College of Music*

Miss Carmel V. Discon, A.M., *Registrar of the College of Arts and Sciences*

Mr. Guy J. Knobloch, *Bursar of the University*

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus. D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada 1931; Artist Teacher, Louisiana State University, 1932-33; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940. Member of the National Association for American Composers and Conductors. Member of the Composers and Authors Association of America.

Guy F. Bernard, Mus.M.

Professor of History and Piano (1936).—B. Mus., Loyola University, 1935; Mus. M. Eastman School of Music, University of Rochester, 1938.

*Jane Euphemie Blanc, B.Mus.

Instructor in Elementary Theory (1945).—B. Mus., Loyola University, 1945. Member of Phi Beta, National Music Fraternity.

Mildred Cazenavette, B.Mus.

Instructor in Theory (1936).—B. Mus., Loyola University, 1935.

Regina Frey Chauvin, Mus.M.

Associate Professor of Piano, Appreciation and History (1944).—B. Mus., New Orleans Conservatory of Music, 1922; Diploma for Piano awarded by Rudolph Ganz, 1922; Member of Phi Beta National Fraternity of Music and Speech; Mus. M., Louisiana State University, 1938; Teacher of Piano, Louisiana State University, 1937-1938; Teacher of Appreciation and History, Louisiana State University, 1938.

*Affiliated instructor.

*John Crapulli

Instructor in clarinet, first clarinetist with the New Orleans Symphony Orchestra (1944).

*Michael Cupero, B.Mus.

Instructor in Trumpet (1932). First trumetist, New Orleans Symphony Orchestra; B. Mus., Loyola University, 1933; Director of University Band, 1930—.

Ferdinand Dunkley

Professor of Organ, Theory and Composition. Fellow of the Royal College of Organists, London; Prize winner for Orchestral suite, London; American Guild of Organists; studied at Royal College of Music, London; Certificate in counterpoint, Trinity College, London.

*Ettore Fontana

Instructor in Trombone.—Member of the New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Milan.

Dorothy Brumfield Hulse, B.Mus.

Instructor in Voice (1945).—B. Mus., Loyola University, 1944.

*Ralph Lacassagne, B.Mus.

Instructor in Flute.—B. Mus., Loyola University, 1937.

Carmen Valenzuela Marechal, B.Mus.

Instructor in Piano (1938).—B. Mus., New Orleans Conservatory of Music, 1922; Diploma for piano awarded by Rudolph Ganz; Member of Phi Beta, National Music Fraternity.

Marietta Alfonso McMurray, B.Mus.

Associate Professor of Voice (1936).—B. Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank LaForge; in Paris, under Vladimir Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

Mary V. Molony

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ under Irene Wiggins Campbell and Ferdinand Dunkley; Chair Directress and Artist Acocmpanist.

Ella de los Reyes, B.Mus.

Professor of Violin and Theory (1932).—B. Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin awarded by Eugene Ysaye, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Rev. Robert Stahl, B.Mus.

Instructor in Liturgical Music; B. Mus., Loyola University, 1940.

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*Affiliated instructor.

Eugenia Tebault Passera, B.Mus.

Professor of Piano (1936).—B. Mus., Loyola University, 1936; Member of Phi Beta, National Music Fraternity.

Camilla A. Torre, B.Mus., M.A.

Professor of Music Methods (1938).—B. Mus., Loyola University, 1937. M. A., Tulane University, 1943.

Charles A. Wagner, B.M.-Mus.M.

Instructor in Instrumental Methods (1937).—B. M., Mus. M., L. S. U., 1943; Secretary, Louisiana Bandmasters' Association, 1932-1940; Chairman, Music Education Council, Orleans Parish Schools, 1940-1941; member, Editorial Board of "Band World," national music magazine, and chairman of Band Division, Louisiana Music Education Association, 1938-1939.

Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church, Brooklyn, N. Y.

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

ENTRANCE PROCEEDURE

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace: notation, keys, scale construction and intervals.

Entrance Examinations Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

Conditional Entrance Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

Advanced Standing Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
   (c) With Composition as a Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.
3. Musical training for special students.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree, who take more than 12 semester hours per semester.

(b) **Special Students** Those who are taking only applied music or certain theoretical courses without intention of working for a degree.

(c) **Part Time Students** are those who take less than 12 semester hours, but intend to obtain a degree.

A special student must take the examinations in classes in which he is enrolled.

Degrees The degree of Bachelor of Music or Music Education is conferred by Loyola University upon students who have completed an approved four-year course.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in theory and applied music.

FEES AND TUITION

Fees:

Matriculation (at entrance time only)	$5.00
Registration/semester	5.00
Physical Education/semester	5.00
Library/semester	1.00
Cap and Gown Rental (for Seniors)	5.00
Graduation Fee (for graduating Seniors)	15.00
Use of piano for practice/semester (1 hour a day except Sunday and Saturday P. .M.	6.00

N. B.—These fees are not returnable.

Tuition:

Theoretical music courses (class instruction).....$80.00
Arts and Sciences courses.....$5.00 per semester hour
Theoretical music courses, depending on teacher chosen—one-half hour weekly, private instruction, per semester.

$43.00 $35.00 $26.00

Tuition for part-time students.....$7.50 per semester hour
Tuition for applied music: Vocal, Instrumental, according to teacher chosen:
Two half-hour lessons weekly, private instruction per semester

$86.00 $68.00 $52.00

One-half hour lesson weekly, private instruction—per semester

$43.00 $35.00 $26.00

For every examination taken out of the regular time, a fee of $2.00 must be paid to the Bursar.

If the student withdraws from the University before the first half of the semester, no refund will be made for the first half.

Payments Are Made As Follows:

To receive an admit card to classes, the student must pay at time of registration, one-half the total amount charged. The second half will be due at mid-term.

Student Housing The University maintains a limited number of rooming houses for the convenience of male students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Assistant Dean.

ADMINISTRATIVE PROCEDURE

A. Relating to Instruction in Applied Music

1. For students majoring in music education, instruction in applied music may be given in classes of not more than four students.

2. With students of voice or of instruments as a major subject, applied music must be taken with a private instructor. 60 minutes a week are required for credit.

B. Relating to Examinations and Grades

1. At the end of each semester an examination is given in each course.

Examinations in applied music are conducted by a jury composed of three members, appointed by the Dean. These three members may or may not be members of the faculty.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (55%-69%); F, failed (below 55%); FE, failure because of excessive absence; FS, failure because of pre-examination scholastic deficiency; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a music degree must present, in addiiton to the minimum of 128 semester hours of credit, a minimum of 128 quality points, or an average grade of "C" or better. Moreover, a student must make a "C" average in each erea of his field of concentration.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," neither semester hours nor quality points are credited, but the semester hours are added as hours attempted in computing a student's standing and credit point ratio.

With the permission of the Dean, a student may repeat a course already succesfully completed in order to better the

quality of his work. The grade earned in the second attempt at such a course is to be considered in all cases as the student's official grade for that course, even though the grade earned in the first attempt be higher. No third attempt will be allowed unless the second attempt results in a Failure, in which case the course must be repeated a second time.

5. A grade will be reported Incomplete if some small portion of the work remains unfinished. To secure credit, this work must be completed within one month after the beginning of the next succeeding semester in residence, or within one month after the beginning of the Summer Session, in case the next succeeding period of residence is the Summer Session.

Any student who desires to remove an Incomplete must first obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.*

6. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.

7. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than eight semester hours have been earned is considered as the equivalent of one quarter of a semester.

8. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary indi-

*For each special examination there is a charge of $2.00.

vidual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

C. Relating to Attendance

All students must attend regularly classroom exercises, recitals, and University assembles. They will be charged with all absences except such as are incurred through University action. Students woh are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

A student will be dropped from a course when he incurs more than three unexcused absences during the semester in that course.

Cases of absence due to serious illness or other extraordinary causes must be referred to the Regent.

Excused absence does not exempt a student from tests, examinations or other written work required during the period of absence. The responsibility of making up work or taking omitted tests or examinations rests wholly upon the student. A failure grade will be given if the student does not fulfill these obligations.

If a student is tardy three times or tardy once for more than fifteen minutes he incurs an absence.

Any excuse for absence can be given by the Regent only and signed by him on a special form for that purpose. This

blank shall be given in the Registrar's office by the student not later than one day after the absence occurred. Failure on the part of the student to do so will render the absence unexcused.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all

students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

Radio The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Courses in voice training and general radio broadcasting technique are offered at the College of Music. Advanced students are required to prepare one program a month for broadcasting.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

PART I

PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAMS OF STUDIES

MAJOR: COMPOSITION

Freshman Year	Sem. Hrs.
Piano	6
Orchestral Instrument	4
*Sight Reading 301-302	2
*Ear Training 301-302	2
*Harmony 301-302	4
Counterpoint 301-302	4
Analysis 301-302	4
English	6
Total	32

Sophomore Year	Sem. Hrs.
Piano	6
Orchestral Instrument	4
Harmony 303-304	4
Counterpoint 303-304	4
Composition 301-302	6
History of Music 201-202	4
English	6
Total	34

Junior Year	Sem. Hrs.
Piano	6
Composition 303-304	8
Orchestration 301-302	4
Counterpoint 305-306	6
Score Reading I	4
Orchestra	2
Conducting I-II	2
Total	32

Senior Year	Sem. Hrs.
Piano	6
**Composition 305-306	8
Orchestration 303-304	4
Score Reading II	4
Conducting III	2
Electives	6
Total	30

*PREREQUISITES: Sight Reading 201-202; Ear Training 201-202; Harmony 201-202; Keyboard Harmony 201-202.

**Composition 303-4-5-6: private instruction.

MAJOR: VOICE

Freshman Year

	Sem. Hrs.
Voice	6
Piano	2
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	2
English	6
French	6
Total	34

Sophomore Year

	Sem. Hrs.
Voice	6
Piano	2
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Chorus	2
Ensemble	2
English	6
Total	32

Junior Year

	Sem. Hrs.
Voice	8
Piano	2
Sight Reading 301-302	2
Ear Training 301-302	2
Counterpoint 301-302	4
Analysis 301-302	4
Chorus	2
Ensemble	2
German	6
Total	32

Senior Year

	Sem. Hrs.
Voice	8
Piano	2
Counterpoint 303-304	4
Composition 301-302	6
Chorus	2
Ensemble	2
Italian	6
Total	30

MAJOR: PIANO

Freshman Year

	Sem. Hrs.
Piano	6
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	2
English	6
Total	26

Sophomore Year

	Sem. Hrs.
Piano	8
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Chorus	2
English	6
Electives	6
Total	36

Junior Year

	Sem. Hrs.
Piano	8
Sight Reading 301-302	2
Ear Training 301-302	2
Harmony 301-302	4
Counterpoint 301-302	4
Analysis 301-302	4
Chorus	2
Ensemble I	2
*Practice Teaching I	2
Accompaniment	3
Total	33

Senior Year

	Sem. Hrs.
Piano	10
Counterpoint 303-304	4
Composition 301-302	6
Orchestration 301-302	4
Chorus	2
Ensemble II	2
Accompaniment II	3
Practice Teaching II	2
Total	33

*Practice Teaching I consists of piano normal.

MAJOR: INSTRUMENTAL MUSIC

Freshman Year	Sem. Hrs.
Major Instrument	6
Piano	2
Sight Reading 101-102	3
Ear Training 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
*Orchestra or Chorus	2
English	6
Total	28

Sophomore Year	Sem. Hrs.
Major Instrument	6
Piano	2
Sight Reading 201-202	2
Ear Training 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Orchestra, Chorus or Band	2
Ensemble	2
English	6
Total	32

Junior Year	Sem. Hrs.
Major Instrument	8
**Minor Instrument	2
Sight Reading 301-302	2
Ear Training 301-302	2
Harmony 301-302	4
Counterpoint 301-302	4
Analysis 301-302	4
Orchestra or Band	2
Ensemble II	2
Practice Teaching I	2
Total	32

Senior Year	Sem. Hrs.
Major Instrument	10
Counterpoint 303-304	4
Orchestration 301-302	4
Composition 301-302	6
Conducting I-II	2
***Practice Teaching II	2
Orchestra or Band	2
Electives (Academic)	6
Total	36

*Students not selected for Orchestra must join either Band or Chorus. Percussion cannot be taken as Major Instrument.

**If the Major is Violin the minor instrument in the junior year must be Viola.

If the Major is Cello the minor instrument in the junior year must be Contra Bass.

If the Major is Viola, woodwind or Brass, the Minor must be piano.

***Practice Teaching I consists of Instrumental Normal.

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations;" Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Moscheles; Clementi's "Gradus ad Parnassum;" MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood;" compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum;" Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto;" Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien;" Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music. with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violincello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight, and should show, either by examination or by residence, pianistic ability of grade 4 (freshman year). If the applicant has not this ability, it is required that he study piano with credit until the necessary degree of attainment is reached.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Accompaniment In the Junior and Senior years piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 3 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of muscal construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Appreciation 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 6 sem. hrs.

Composition 303-304 This course is intended for students majoring in Composition. 68 private lessons. Original compositions in larger forms. 8 sem. hrs.

Composition 305-306 Only for students majoring in composition. Original composition in all forms—Choral, Chamber, and Orchestral Music. 68 private lessons. 8 sem. hrs.

Conducting I Use of the Baton—Conducting of Part songs with previous study and at sight. 1 sem. hr.

Conducting II Intended for students majoring in composition. Analysis of Orchestral scores from the viewpoint of conducting. Observation and practice conducting. 1 sem. hr.

Conducting III Continuation of Conducting II. Analysis of more important orchestral scores from the viewpoint of conducting. Practice conducting of chorus and symphony orchestra. Intended for students majoring in composition. 1 sem. hr.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part Counterpoint. All species Three part invention. 4 sem. hrs.

Counterpoint 305-306 Imitations—Canon and Fugue. This course is intended for students majoring in composition. 4 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 3 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation melodic dictation continued. 2 sem. hrs.

Ear Training 301-302 More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo and speed in registration. This course is intended for students majoring in composition. 2 sem. hrs.

Ear Training 303-304 Continuation of Ear Training 302. Intended for students majoring in composition. 2 sem. hrs.

Ensemble I Vocal groups for motet and madrigal singing. Ensemble for woodwind and brass. Chamber music in all its combinations: sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 101-102 Principles of Chord Connection—root position and inversions. Dominant and secondary seventh chords. Chords of the ninth. Harmonization of given basses and melodies. 4 sem. hrs.

Harmony 201-202 Modulation—Alterations, suspensions, anticipations. Passing notes, etc. Harmonization of figured and unfigured basses. Harmonization of given and original melodies. Keyboard harmony. 6 sem. hrs.

Harmony 301-302 A comprehensive review of Harmony 102-201-202 using more advanced material. 4 sem. hrs.

Harmony 303-304 A study in modern harmony. Intended for students majoring in composition. 4 sem. hrs.

History of Music 201-202 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.

Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs.

Methods 303-304 Courses of study for high schools and normal schools.

Material for Chorus, Glee Club, and Orchestra.

Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach in schools under supervision. 6 sem. hrs.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management. 4 sem. hrs.

Methods—Instrumental 303-304 Continuation of 302, with special attention to technique of orchestra, band, and class direction, the psychology of music teaching, and the psychology of personal efficiency and personality development. A term paper in an assigned subject is required for completion of 304. 4 sem. hrs.

Orchestration 301-302-A Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 4 sem. hrs.

Orchestration 301-302-B This course is intended for students majoring in composition. Analytical study of orchestral scores from the viewpoint of instrumental combinations. Text: Principles of Orchestration by Rimsky-Korsakov.
4 sem. hrs.

Orchestration 303-304 Continuation of preceding course. Intended for students majoring in composition. 4 sem. hrs.

Practice Teaching I-II In the Junior and Senior years students majoring in applied music, instrumental or vocal, are trained as teachers. They receive normal training in their respective field and will do practice teaching under guidance and supervision of their instructor. 2 sem. hrs.

Score Reading I This course is intended for composition students only. Sight reading at the keyboard of 4 part vocal scores. 4 sem. hrs.

Score Reading II Ability to read at sight at the keyboard orchestral scores equivalent to an easy symphony by Haydn.
4 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in treble and Bass Clefs. Sight reading in two voices.
3 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs.
2 sem. hrs.

Sight Reading 301-302 Study of the Mezzo-Soprano and Barytone clefs. Sight reading in seven changing clefs.
2 sem. hrs.

SPECIAL COURSES

LITURGICAL MUSIC

101 Gr. S. 102 Gr. S. Gregorian Music: Notation, Modes, Literature of Church Music, Singing..
2 sem. hrs.

201 Gr. S. 202 Gr. S. Methods: Comparative study of various methods such as, Tone and Rhythm Series, Justine Ward, The Catholic Music Hour, etc. Teaching Gregorian Chant in Parochial Schools, Conducting. 2 sem. hrs.

INTRODUCTORY COURSES

001 M Elementary Theory: Clefs, Notation, time, scale formations, key signatures, intervals, chord formation. 3 sem. hrs.

002 M Ear Training: Recognition of intervals, easy melodic and rhythmic dictation. 3 sem. hrs.

003 M Elementary sight singing. 3 sem. hrs.

011 M Instrumental training. 6 sem. hrs.

012 M Vocal training. 6 sem. hrs.

REQUIREMENTS FOR THE DEGREE IN COMPOSITION

A student who wishes to enter the department of Composition must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department, show decided musical talent, creative ability, and satisfy the following prerequisites:

Sight Reading	201-202
Ear Training	201-202
Harmony	201-202
Keyboard Harmony	201-202

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for orchestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The courses offered in the School Music Department are so organized as to prepare well-trained teachers of Music for the elementary and high schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the elementary schools, and of vocal music primarily in the high schools and normal schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in schools and colleges, and to teach theoretical and applied music courses in high schools.

The course of study is so planned as to satisfy the requirements for the obtaining of a teacher's certificate from the Louisiana State Board of Education.

Prerequisites For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught. For graduation the candidate must have acquired a degree of ability equal to what ordinarily would be termed as Grade II in all of these instruments.

A. General Supervisor

For the Bachelor of Music degree with General Supervision as principal study, proficiency of Grade 3 in piano (with emphasis on sight reading and technical facility rather than on memorization of pianoforte literature) and Grade 2 in voice is required.

Participation in the University Choral Union or Symphony Orchestra and the University Band is required during each year of residence, without additional credit, of all students electing instrumental classes.

Likewise, participation in ensemble groups will be required without additional credit during the Junior and Senior years.

B. Instrumental Supervisor

For the Bachelor of Music degree with Instrumental Supervision as the principal study, professional proficiency with a senior recital in one band or orchestra instrument is required, together with not less than two years experience in minor instrument performance in the Loyola Clinic Ensemble. For brass majors, this minor instrument experience must include reeds and percussions. For reed or woodwind majors, minor work is required in brass and percussion, and for string majors requirements are for minors in reed and brass.

Principal instruments will be studied in private with major instrument instructors in the string, brass, woodwind or reed fields for a period of four years, terminating with a public performance or recital. Minor instruments will be studied and played in the Loyola Clinic Ensemble under the direction of the instructor of instrumental methods.

Public performance in and direction of the Loyola Clinic Ensemble is required during each year of residence of all students electing instrumental music classes.

DETAILED PROGRAMS OF STUDIES

MAJOR: MUSIC EDUCATION

GENERAL SUPERVISOR

Freshman Year	Sem. Hrs.
Piano	6
Voice	6
Sight Singing 101-102	3
Dictation 101-102	3
Appreciation 101-102	2
Harmony 101-102	4
Chorus	2
English 101-102	6
Electives	6

Sophomore Year	Sem. Hrs.
Piano	6
Voice	6
Sight Singing 201-202	2
Dictation 201-202	2
Keyboard Harmony 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Chorus	2
English 201-202	6
Electives (One semester only)	3

Junior Year	Sem. Hrs.
Piano	6
Sight Singing 301-302	2
Harmony 301-302	4
Dictation 301-302	2
Counterpoint 301-302	4
Analysis 301-302	4
Chorus	2
Education (Psych.) 330-331	6
Phys. Ed. (One semester only)	2
Methods 301-302	4

Senior Year	Sem. Hrs.
Conducting	2
Methods 303-304	4
Education 303-304-305-351	8
Practice Teaching	6
Physical Education	6

MAJOR: MUSIC EDUCATION

INSTRUMENTAL SUPERVISOR

Orchestra and Band

Freshman Year	Sem. Hrs.
Major String Instrument (Violin)	4
Major Band Instrument	4
Piano	2
Sight Singing 101-102	3
Dictation 101-102	3
Harmony 101-102	4
Appreciation 101-102	2
Orchestra	2
English 101-102	6
Electives (Mathematics for Men)	6

Sophomore Year	Sem. Hrs.
Major String Instrument	4
Major Band Instrument	4
Piano	2
Sight Singing 201-202	2
Dictation 201-202	2
Harmony 201-202	4
History of Music 201-202	4
Orchestra	2
Ensemble I	2
Electives (First Semester Only)	3
English 201-202	6

Junior Year	Sem. Hrs.
Major String Instrument	4
Major Band Instrument	4
Sight Singing 301-302	2
Dictation 301-302	2
Harmony 301-302	4
Form	4
Orchestra and Band	2
Ensemble II	2
Methods—Instrumental 301-302	4
Psych. 330-331	6
Phys. Ed.	2

Senior Year	Sem. Hrs.
Percussion	2
Counterpoint 301-302	4
Orchestration 301-302	4
Conducting	2
Methods—Instrumental 303-304	4
Teaching and Obs. I	6
Education	8
Physical Education	6

All Catholic students are required to take 2 semester hours of Religion every semester. All Part Time Catholic students must have completed 8 semester hours of Religion before graduation.

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass 1, 2, 3, 4, 5, 6, 7, 8 Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds 1, 2, 3, 4, 5, 6, 7, 8 Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes; in addition, the playing of new materials submitted for performance in the Loyola Clinic Ensemble, together with studies in proper position, breathing, tone production, attack and release.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

For Description of the Courses in theory required for the degree of B. Mus. Educ. See Page 27.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

The Arts and Sciences subjects required for the degree of Bachelor in Music Education will be listed on Pages 34-35.

DEGREES CONFERRED

COLLEGE OF MUSIC

Summer Term, 1944

BACHELOR OF MUSIC

Mother Mary James Stiles, O. S. U.

BACHELOR OF MUSIC EDUCATION

Marcelle Marie Bolman

Fall Term, 1944-1945

BACHELOR OF MUSIC

Mother Mary Angela Schurmann, O. S. U.

BACHELOR OF MUSIC EDUCATION

Jane Euphemie Blanc

Spring Term, 1945

BACHELOR OF MUSIC

Ann Roberta Ramsey

BACHELOR OF MUSIC EDUCATION

Naomi Armitage Benton

Adelaide Katherine Schmidt

Margaret Theresa Toups

June Catherine Wursteisen

REGISTER OF STUDENTS

Fall Term, 1944-1945

Barry, Wilma Wilson	Louisiana
Beckler, Leonard	Louisiana
Belletto, Alphonse	Louisiana
Benton, Naomi	Louisiana
Bergeron, Gloria Rita	Louisiana
Blanc, Jane Euphemie	Louisiana
Brady, Jacqueline	Louisiana
Buhler, Joseph Edwin	Louisiana
Burns, James	Louisiana
Campo, Irene	Louisiana
Chauvin, Betty Rose	Louisiana
Christoff, Marie Frances	Florida
Claret, Ora	Louisiana
D'Amico, Lewis John	Louisiana
Fenasci, Edward Emile	Louisiana
Golden, Ione	Louisiana
Goodspeed, Marie Louise	Louisiana
Griffen, June	Louisiana
Guidry, Woodward, Jr.	Texas
Hingle, Sybil	Louisiana
Hosheit, Sister Mary Basil	Louisiana
Lanegrasse, Vernon	Louisiana
Lorio, Laurence	Louisiana
Lubritz, Coleman	Louisiana
Manzoni, Gerardine	Louisiana
Marphis, Rosemary	Louisiana
Mattingly, Mary Beatrice	Louisiana
Moreno, Elizabeth	Florida
Nami, Maebress	Louisiana
Newitt, Crusella	Louisiana
Nicoll, Mary Louise	Louisiana
Papalia, Santa Margaret	Louisiana
Quinlisk, Katherine	Illinois
Radosta, Frances	Louisiana
Radosta, Virginia	Louisiana
Ramsey, Ann Roberta	Louisiana
Robichaux, Shirley	Louisiana
Schmidt, Adelaide	Louisiana
Schurmann, Mother Angela, O. S. U.	Louisiana
St. Romain, Wanda Rita	Louisiana
Toups, Margaret	Louisiana
Wursteisen, June	Louisiana

Spring Term, 1945

Agregaard, Mary Eleanor	Louisiana
Barry, Wilma Wilson	Louisiana
Beckler, Leonard	Louisiana
Belletto, Alphonse	Louisiana
Benton, Naomi	Louisiana
Bergeron, Gloria Rita	Louisiana
Buhler, Joseph Edwin	Louisiana
Campo, Irene	Louisiana
Cahill, Sister Philomene	Louisiana
Chauvin, Betty Rose	Louisiana
Claret, Ora	Louisiana
D'Amico, Lewis John	Louisiana
Fenasci, Edward Emile	Louisiana
Golden, Ione	Louisiana
Goodspeed, Marie Louise	Louisiana
Guastella, Anna Marie	Italy
Guma, Alphonse	Louisiana
Hingle, Sybil	Louisiana
Hosheit, Sister Mary Basil	Louisiana
Lanegrasse, Vernon	Louisiana
Lorio, Laurence	Louisiana
Lubritz, Coleman	Louisiana
McDonald, George	Louisiana
Manzoni, Gerardine	Louisiana
Marphis, Rosemary	Louisiana
Mattingly, Mary Beatrice	Louisiana
Moreno, Elizabeth	Florida
Muhs, Marietta	Louisiana
Nami, Maebress	Louisiana
Newitt, Crusella	Louisiana
Nicoll, Mary Louise	Louisiana
O'Neal, George William	Louisiana
Papalia, Santa Margaret	Louisiana
Quinlisk, Katherine	Illinois
Radosta, Frances	Louisiana
Radosta, Virginia	Louisiana
Ramsey, Ann Roberta	Louisiana
Robichaux, Shirley	Louisiana
Schmidt, Adelaide	Louisiana
Smith, Rudolph	Louisiana
Toups, Margaret	Louisiana
Wursteisen, June	Louisiana

Summer Term, 1945

Agregaard, Mary Eleanor	Louisiana
Barry, Wilma Wilson	Louisiana
Beckler, Leonard	Louisiana
Belletto, Alphonse	Louisiana
Bergeron, Gloria Rita	Louisiana
Campo, Irene	Louisiana
Chauvin, Betty Rose	Louisiana
Duvic, Henry	Louisiana
Fenasci, Edward Emile	Louisiana
Golden, Ione	Louisiana
Goodspeed, Marie Louise	Louisiana
Guastella, Anna Marie	Italy
Guma, Alphonse	Louisiana
Hart, Fannie Mae	Louisiana
Hosheit, Sister Mary Basil	Louisiana
Kingsmill, William Francis	Louisiana
Klamka, Zelda	Louisiana
Lanegrasse, Vernon	Louisiana
Lorio, Laurence	Louisiana
Lubritz, Coleman	Louisiana
Manzoni, Gerardine	Louisiana
Mattingly, Mary Beatrice	Louisiana
Muhs, Marietta	Louisiana
Nami, Maebress	Louisiana
Nicoll, Mary Louise	Louisiana
O'Neal, George William	Louisiana
Ramsey, Ann Roberta	Louisiana
Robichaux, Shirley	Louisiana
Rossignol, Martha	Louisiana
St. Romain, Wanda Rita	Louisiana
Smith, Rudolph	Louisiana
Valentino, Rudolph	Louisiana

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CLASS IN LITURGICAL MUSIC

Spring and Summer, 1945

Sr. Isidore Allain, D. C.
Sr. Jane Louise Arbour, S. S. J.
Sr. Immaculata Ardizzone, M. S. C.
Sr. Maura Barry, D. C.
Sr. Mary Elizabeth Batto, C. C. V. I.
Sr. Augustine Beutler, D. C.
Sr. Candida Blubaugh, D. C.
Sr. Priscilla Bochichio, M. S. C.
Sr. M. David Broussard, M. H. S..
Sr. Marie Therese Broussard, O. Carm.
Sr. Laurentia Broussard, O. Carm.
Sr. Mary Regis Byone, C. C. V. I.
Sr. M. Felicitas Caillouet, O. S. B.
Sr. M. Raymond Calvert, M. H. S.
Sr. M. Peter Champagne, S. S. J.
Sr. Genevieve Coleman, D. C.
Sr. M. Ursula Cooper, O. P..
Sr. Mary Consilia Cushion, C. C. V. I.
Sr. Dolores Davis, D. C.
Sr. Teresa Carmel Digan, C. C. V. I.
Sr. Irma Dreger, S. C. C.
Sr. Mary Alice Duskee, O. S. B.
Sr. Mary Jerome Eleazar, O. Carm.
Sr. Mary Noel Enright, S. S. N. D.
Sr. Mary Margaret Enright, D. C.
Sr. M. Albert Fraher, S. H. G.
Sr. Marie Immaculata Funck, S. S. J.
Sr. M. Clement Geldrich, O. P.
Sr. M. Sylvia Golla, S. S. F.
Sr. Teresa Hajduk, D. C.
Sr. M. Humberta Kersting, S. S. F.
Sr. Celeste Keute, S. C. C.
Mother M. Agnes Laborde, T. S.
Sr. M. Rose Ellen Landry, O. P.
Sr. M. Annunciata Lapeyrouse, M. H. S.
Sr. Herman Joseph Lubbers, S. C. C.
Sr. M. Sebastian Lynch, S. H. G.
Sr. M. Miriam McDowell, S. S. F.
Sr. M. Jerome McManus, S. S. F.
Sr. Antoinette Mateos, D. C.
Sr. Virginia Melendez, M. S. C.
Sr. Claire Merlzlufft, S. C. C.

Candidate Margaret Mary Messig, S. S. N. D.
Sr. M. Regina Moore, S. S. J.
Sr. M. John B. Naylor, S. S. N. D.
Sr. M. Helen Nelon, O. P.
Sr. M. Winifred O'Grady, M. S. C.
Sr. Marguerite Parrish, D. C.
Sr. Aquina Plamondon, S. C. C.
Sr. M. Clariteni Quinn, S. S. F.
Sr. Carlos Ramm, D. C.
Sr. Reginata Reiniger, S. C. C.
Sr. M. Edward Schneiderhahn, D. C.
Sr. Catherine Sherlock, D. C.
Sr. Mary Diane Singer, O. P.
Sr. Clara Sullivan, M. S. C.
Sr. M. Anna Taggart, O. P. .
Sr. Celine Townsend, O. S. B.
Sr. Adele Wildey, O. Carm.
Sr. Mary de Porres Voden, O. P.

For other students registered for Class in Liturgical Music, see Arts and Sciences catalogue.